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THE BIG PICTURE

This a look at shows and concerts coming up. Unless otherwise specified, tickets are available from Admission, (514) 790-1245, or the box office at the venue.

NOVEMBER

Nov. 4. Muse, Metropolis, SOLD OUT. (514) 908-9090.
Nov. 4. Green Day, with New Found Glory and Sugarcult, Bell Centre, $35 to $45.
Nov. 5. The Tea Party, with Projet Orange, Metropolis, $29.50. (514) 908-9090.
Nov. 6. Corrosure, Spectrum, with Map and Solid, $17.10. (514) 908-9090.
Nov. 5. Sarah Harmer, La Tulipe, $25.
Nov. 5. Razorlight, Main Hall, $12.50.
Nov. 6. Matthew Good, with Auf der Maur, Motsie, Metropolis, $26.50. Call (514) 908-9090.
Nov. 6. Michael Jerome Browne, La Sala Rossa, $20. (514) 524-9225.
Nov. 7. Beastie Boys, with Talib Kweli, Bell Centre, $36 to $56.
Nov. 8. Lobach, Café Campus, $23.50.
Nov. 9. Van Halen, Bell Centre, $54.50 to $99.50.
Nov. 9. Skinny Puppy, Spectrum, $29.50. (514) 908-9090.
Nov. 9-10. Jane Birkin, La Tulipe, $57.50.
Nov. 10. Blues Explosion, La Tulipe, $22.50.
Nov. 11. Jethro Tull, Bell Centre, $44.50 to $59.50.
Nov. 11. Madeleine Peyroux, La Tulipe, $25.
Nov. 11. Moe, Café Campus, $17, $20 at the door.
Nov. 12. Saul Williams, Cabaret, $16. (514) 845-2014.
Nov. 12. R.E.M., Bell Centre, $59.50 to $74.50.
Nov. 12. Jonathan Richman, La Tulipe, $15. Rescheduled from June 17. Tickets for the original date will be honoured.
Nov. 12. The Rasmus and Money Money, Metropolis, $20. (514) 908-9090.
Nov. 12. Coral Egan, Spectrum, $28.50. (514) 908-9090.
Nov. 13. Christine Jensen Quintet, Théâtre Outremont, $19.50. (514) 908-9090.
Nov. 13. Zeke, with the Black Halos and Vulgar Deli, La Tulipe, $16.50.
Nov. 14. Megadeth, Metropolis, SOLD OUT.
Nov. 14. Lali Puna, La Sala Rossa, $15.
Nov. 15. Taking Back Sunday, Metropolis, $20, $23 day of show. (514) 908-9090.
Nov. 15. Hot Water Music, El Salon, $15.
Nov. 17. Marilyn Manson, Metropolis, SOLD OUT.
Nov. 17. Psychic TV, Café Campus, $20.
Nov. 17. Jem, Cabaret, $15.
Nov. 19. Sparta, Club Soda, $17.50. (514) 908-9090.
Nov. 19. Stefie Shock, Metropolis, $28.50. (514) 908-9090.
Nov. 19. Kate and Anna McGarrigle, La Tulipe, $25.
Nov. 20. Great Big Sea, with Jimmy Rankin and Liam Titcomb, Metropolis, $37.50. (514) 908-9090.
Nov. 20. The Stills, Club Soda, $15. (514) 908-9090.
Nov. 20. Penny Lang and Dave Clarke, with Joel Rosen, Club One, $20. (514) 524-9225.
Nov. 20. Jimmy Eat World, Spectrum, $22 adv., $25 door.
Nov. 22. TV, Cabaret, $22.50.
Nov. 23. Eric Lapointe, Metropolis, $28. (514) 909-9090.
Nov. 24. Sam Roberts, Metropolis, $22.50.
Nov. 24. Badly Drawn Boy, Club Soda, $20. (514) 908-9090.
Nov. 25. Les Trois Accords, Metropolis, $17.10. (514) 908-9090.
Nov. 26. Holy Golightly, El Salon, $12.50.
Nov. 26. Ron Sexsmith, with Sarah Slean, Cabaret, $18.50.
Nov. 26. Stacey Kent, Spectrum, $32.50. (514) 908-9090.
Nov. 26 and 27. Pixies, with the Datsuns, CEPSUM - Université de Montréal, $42.50. Nov. 26 show sold out. (514) 908-9090.
Nov. 27. James Brown, Metropolis, $49.50.
Nov. 30. Air Supply, Salle Wilfrid Pelletier of Place des Arts, tickets cost $73.05 to $85.10.
Nov. 30. Papa Roach, Club Soda, $20 adv., $22.50 door.

DECEMBER

Dec. 1. The Tragically Hip, Bell Centre, $35 to $45.
Dec. 1. Corneille, Metropolis, $25. (514) 908-9090.
Dec. 1-5. Gregory Charles, Théâtre St. Denis, $49.50-$59.50. Call (514) 790-1111.
Dec. 2. Damagnian and Shadows Fell, Spectrum, $23.50. Please call (514) 908-9090.
Dec. 2. Swazuk, La Tulipe. Tickets cost $20 and go on sale tomorrow at noon.
Dec. 3 and 4. Frost, La Tulipe, $17.50.
Dec. 4. Cher, with the Village People, Bell Centre, $69.50 to $89.50.
Dec. 4. Lars Frederiksen and the Bastards, Club Soda, tickets cost $15.50, $17.50 at the door. Please call (514) 908-9090.
Dec. 9. Polar, La Tulipe, $15.
Dec. 12. Cake, with opening acts The Walkmen and High Respects, Metropolis, $34.50.

COURTESY OF COUP DE COEUR FRANCOPHONE

Romulo Larrea sets classic Québécois songs within tango arrangements. Songs written here have a universal appeal, he says.

'Being in a situation where you have to protect your language, as a living culture, makes us very open to other international influences'

Coeur | Vive la différence

CONTINUED FROM D1

The mixing of genres is certainly one of the natural by-products of Quebec's geo-political status, says Chartrand, who started the Coup festival in 1987. It not only means vigilance over the survival of the French language, "but also the cohabitation with the dominant American culture. It leads us to a very particular situation. In the '60s and '70s, the era of the Quiet Revolution, the chanson helped define the soul of the society we know today as Quebec. At the same time, music was not restricted to just local expression, it was also an international crossroads.

"I think that being in a situation where you have to protect your language, as a living culture among others, makes us very open to the 'difference' of other international influences."

This is a trend that's taking hold all over the global Internet society – the local becoming a twist on the universal.

The internationalist genre-busting flavour of the event is best summed up in the triple-bill at Club Soda on Saturday, Nov. 13: smart punk-rock trash from Capitaine Révolte of Quebec, neo new-wave from Starving of Belgium, and wack reggae from La Ruda of France. More conventionally the music of Algeria meets modern Quebec in the spirit of Lynda Thalie, at the Studio theatre of Place des Arts, Nov. 9-13. And then there's the bizarro country-garage-rock of Les St-Sipopiette, featuring drummer Dominique Lebeau of Les Cowboys Fringants and guitarist Sonny Duval of Les Breastfeeders, at L'Escogriffe on Nov. 8, the cave at 4467-A St. Denis St. that's presenting multiple bills nightly at 10 p.m.

The festival also features a preponderance of young artists at turning points in their careers. Consider Pierre Lapointe, 24, who employed a faux-arrogant stage persona to develop the buzz that launched his debut album this spring. Much to his credit, he recently dropped the arrogance shtick like a lead balloon, having decided it could become tired very fast, and unveiled a more musical personage at the Corona two weeks ago. He goes even further, on Nov. 13 at Lion d'Or, by collaborating with the Consort contemporain de Québec (13 young modern-classical specialists) in reworking his fantastical songs.

Then there's the pairing of Arianne Moffatt with Belgian singer Karzz Clerq's local debut. In her mid-30s, Moffatt is already an icon among her young peers for traversing the difficult ground between commercialism and experimental adventure. Now she's adding her clout to give exposure to Clerq, this year's winner of the Prix Rapaz-Lelièvre (administered by the international relations cadres of the Belgian and Quebec governments). In her debut album, Femme X, Clerq offers breathy ethereal feeling, set in focus by layers of cross-hatched guitars.

Clerq is also on a bill headlined by Yann Perreau, the dynamic performer and composer currently working on a follow-up to his superb debut album, Western Romance. The show, C'est pas facile d'avoir 20 ans (at Collège de Maisonneuve, Friday, Nov. 12), puts the accent on young artists from Quebec (guitar-poet Philémon, hip-hop experimentalists Ghislain Poirier & Séba) and Belgium (one-man band Carton, neo-new-wavers Starving), while celebrating 20 years of the Agence Québec Wallonie Bruxelles pour la jeunesse that fosters such cultural exchanges.

Among the much anticipated album premieres, there's nouveau-garage-rocker Fred Fortin's Planter le décor (Nov. 10 at Lion d'Or) and Loco Locass's local rap opus Amour oral (Nov. 12 at Club Soda).

Coup de coeur francophone opens today at various locations, and runs through Nov. 14. For full schedule and further information: www.coupdecoeur.qc.ca, or telephone (514) 253-3024.

ADISQ | Association has clout

CONTINUED FROM D1

The morning after saw Lepage refusing to apologize, but by Tuesday evening he said he regretted tossing the Félix. Certainly, the chicane enlivened an otherwise colossally boring and excruciatingly long "spectacle."

Was there a certain class warfare at work here? Desjardins preferred to celebrate with the "real" people of Gaspésie, people he has written about. Yes, the ADISQ Gala is "kitsune" to the hilt (then again, so are the Oscars) – a big glossy corporate backslap in a tiny market. Yet the members of ADISQ (the Association du disque, de l'industrie du spectacle québécoise et de la vidéo, for better and worse, also) produce more than 90 per cent of the music recorded here, accounting for a larger slice of the "indie" market than anywhere else in the world. In other words, the majors don't run as roughshod over the Quebec music industry as they do elsewhere on the planet. Maybe Desjardins might've seen the importance of showing solidarity with his fellow artists.

Then there's the question of whether Desjardins deserved all the accolades. While his Kanasuta show featured top-notch musicians and the neo-rustic poetry flowed – with a classical simplicity that travels well throughout the province – there wasn't much to it musically. Certainly, best-group winners Les Cowboys Fringants' concert (with Dumas) at the Bell Centre Dec. 30 was a milestone, an indefatigable show of youthful Québécois folk-rock soul and musicianship, and Stefie Shock's Le Décor was a great slice of nocturnal pop fizz (it's coming to Metropolis on Nov. 19).

JOHN MAHONEY THE GAZETTE

Richard Desjardins was not amused by antics of Guy Lepage.

True, the press made a big to-do about it – hey, everybody loves a chicane, non? – yet Lepage's disgusted vitriol hit a nerve. "Une manque de classe," said Desjardins. "Un cheap shot," said others. Yet Lepage comes from the roughhouse, street-smart school of comedy, very quick on his feet and, while sincere in his bravos, wicked with the shiv. He saw an opening on an otherwise dull evening and went for the jugular.

Desjardins won five of the seven categories he was nominated in. He did well by ADISQ, that gang de kétaines. He should've been there.

* * *

Among the performances at the gala, Lhasa de Sela – who won the world-music category with The Living Road (Audiogram) – was hands-down the most emotionally accomplished. Then again, she's had a lot of practice, performing around the world throughout the year. The trilingual U.S. emigrée, who's also conquering Europe, sang in Spanish – a sign of the local industry's increasingly multicultural future.

The most shameful award among the 56 categories, largely announced at the Spectrum earlier last week, was Daniel Bélanger's Deflaboxe (Audiogram) in the electronic music category over Jérôme Minière's masterful opus about life in a global corporate world, Jérôme Minière Chez Henri Kopter (Le Tribu).

Minière's statement is organic, deeply musical and humane, a singular recording in the "anti-corporate literature."

* * *

Follow Follow, a tribute band of the Fela Kuti style from local saxophone king Jean Derome and friends from Montreal's cross-genre scene, will be recording a live album tonight at L'Espace rivé (1821 Mount Royal Ave. E.) at 9. They include grooves from Tuxy Allan as well as originals by bassist Tommy Babin and kalimba specialist and guitarist Rainer Weiss.

A couple of CNN talking heads were grafted onto Loco Locass' videos at the election-night launch of the irreverent independantistes' Amour oral (Audiogram). The rap trio, Félix Award winners this year for Invivo, are court jesters with a scabrous, linguistically creative edge. Locass was backed by a thumping quartet with a steady stream of nifty touches and grooves for the downtown crowd at SAT.

If you follow the well-designed lyric booklet carefully, it's a "crash" course on Québécois cultural currents, trash politics and much, much more. (See T'cha Dunlevy's review on page D2).

Twain turns TV host

Cooks, forecasts and scores on Canada AM

TORONTO – Country music diva Shania Twain turned TV host yesterday, delivering the weather forecast, discussing the stalled U.S. election and conducting a cooking segment on CTV's Canada AM as fans roared.

Police estimated between 700 and 800 fans congregated in downtown Dundas Square, braving frosty temperatures to attend the live remote telecast. Twain also took part in a mock hockey game that included her co-host, Maple Leafs star Tie Domi.

CANADIAN PRESS

A quiet voice erupts

RAHSAAN PATTERSON

Little-known R&B artist among the best

RASHOD D. OLLISON
BALTIMORE SUN

When a Rahsaan Patterson album drops, you can bet your last dollar that it's going to be among the best R&B releases out that year, an inspired set of tunes ablaze with attitude and feeling.

But here's the sad thing: You probably won't hear it. Patterson doesn't fit the mold for today's popular black male singers: No hyper-masculine posturing, no hip-hop flourishes anywhere in the music. And he doesn't overplay sex in his image or lyrics. The New York-born singer is seemingly too thoughtful a songwriter, too eccentric a vocalist to garner real attention from the mainstream.

But since the release of his self-titled debut in 1997, Patterson has amassed a sizable underground following around the world. He usually packs small-to medium-sized venues. And every two or three years or so when the artist puts out a record, discerning music lovers – those hungry for melodic, substantive sounds – usually are satisfied.

After Hours is the new joint by Patterson, the follow-up to 1999's masterful Love in Stereo.

"I didn't want the album to have a continuity of the previous two," the artist says, phoning from his Los Angeles home. "I wanted it to be more gritty and not as lush as the previous two. I wanted to record songs that were more up-tempo and reflective of the guy that likes to go out and have a good time and be with my people."

After Hours is Patterson's first independent release through

"I wanted songs that were ... reflective of the guy that likes to go out and have a good time."

Artistry Music, a label he partly owns. His last two albums came out on the now-defunct MCA. Although critically acclaimed, Rahsaan Patterson and Love in Stereo never generated hits and barely registered on the charts.

Although such songs as Spend the Night and Where You Are from his debut or Treat You Like a Queen and Stare Boy from Love in Stereo weren't exactly retro, the production still emanated a flavour from a long-ago golden era – the moody, funk-fueled soul of the mid '70s. Stevie Wonder, Sly Stone, Rufus and Chaka Khan influences abounded. With a real drummer keeping time, real guitars accenting the groove and real strings swirling behind it all, Patterson's music was just – well, too real for modern urban radio. So he scored no hit singles. And with no distinctive image to market, few outside the international underground soul scene got a chance to experience Patterson's music and that voice.

Before MCA shut its doors, some of the artists on the label were transferred to Geffen Records. Patterson wasn't. The split was amicable, and the singer got to leave with his master recordings, including tracks for After Hours.

Before making his own albums, Patterson was a hit songwriter for others, penning Brandy's 1995 platinum smash, Baby, and Tevin Campbell's 1996 hit, Back to the World. He did regular session work as a background singer as well.

Known to be reclusive and intensely private, the artist reveals a fun, looser side on After Hours. Highlights include So Hot, a sure party starter with swingin' horns à la vintage Earth, Wind & Fire and a deep-bass groove that recalls the best of Slave; and Separate, a lawsuit-ish, beat-and-guitar track reminiscent of Parade-era Prince.

"My approach in making the album was guided by the independent mode of things," the artist says. "There are periods when I don't have any incentive to go into the studio and write a song or do anything creative. I have to live life. When I come back to the music, I'm always honest."

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